

A SPEER'S EYE-VIEW of KFM

(A Hastily-written Summary of  
Things I've been Screaming about since  
1945.)

for Reed  
Nervous

THINGS WE MUST DO...SOON!

1. CONCENTRATE on that 8 to 9 a. m. spot. Not until we CUT INTO THAT KFBI "Breakfast Club" Audience will we be able to raise our morning Hooper.

PROPOSAL PLAN.

ALTERNATIVES  
TO CONSIDER.

If March 1948 Hooper reveals that we are right in playing ARK VALLEY BOYS from 7:55 a. m. to 8:30, then let's smooth out that show. Make it less distracting, give it the BEST of ARK VALLEY entertainment.

If 8:30 to 9 a. m. "JUKE BOX JAMBOREE" with Orth Bell proves this is right programming, then let's hypo it with some give away gimmicks.

IF the March Hooper reveals these programs have possible chance of building, let's go all out on publicity for them.

REMEMBER!

Radio today is just like the motion picture business. The radio show must be publicized. Good publicity..good movie ..fills theatre. Good publicity..good radio show..makes for more listeners!

We've got to do something to make those people who turn to the BREAKFAST CLUB TUNE OUR WAY!

PRIZES! STUNTS! USE OF LOCAL NAMES!

Mrs. Jones goes to her bridge party and tells "the girls".."Why, my dear, I won a solid silver slop jar on that Morning KFH PROGRAM. You really oughta listen. They give away the most fabulous things. Mrs. Dingfod won a fur-lined brassiere last week!"

OF SUCH HOKUM are listeners snared.

THEN with pleasant, entertaining performers are they held.

SEX rares it's "beautiful" head! Make no mistake about it. We've got to get a good "sleepable" man's voice on that air.

IF PRESENT 8 to 9 NOSEDIVES HOOPER-WISE.

IF -- and I think most of us take the most pessimistic viewpoint that it will --so IF it shows we are WAY DOWN..the following steps could be taken.

PLAN ONE

Bring back Eddy McLean. Put him in charge of the 8 to 9 a. m. HOUR VARIETY SHOW..to write, produce and m.c. this show.

Everybody --myself included --go all out to be at his service to assist to her fullest capacity.

Approximate Cost. Eddy McLean \$500 per month.  
Approximately \$500 more for talent, prizes, promotion.

TOTAL \$1000.00 per month  
or \$12,000 per year to BUILD THAT HOOPER.

PLAN TWO

Bring back Eddy McLean at \$500 per month..put him in for a disk jockey show.

PLAN THREE

Hire good super-disk jockey ..\$300 per month.

PLAN FOUR

IF trend shows acceptance of Hillbilly..SO UP HILLBILLY SHOW up with TOP M. C. DEFINITE BOB WILLS MUSIC...THROW IN SOME AUDIENCE PARTICIPATION STUNTS AND GIVE AWAYS.

WHATEVER WE DO ..REMEMBER THIS..

1. In order to BEAT that BREAKFAST CLUB, we've got to promote, publicize, build and maintain a SHOW THAT MORE PEOPLE WILL LISTEN TO THAN EVER BEFORE. WE must get them tuning tous instead of the BREAKFAST CLUB.
2. We cannot expect it to happen overnight. Even the format we decide upon will not be smooth at first. We must study it, nurse it..work on it..keep improving it.

## ABOUT OUR PRESENT TALENT.

WE are like one Big Family. We have lived together so long that we have neither enthusiasm or hatred for each other. We are like brother and sister, father and mother. We see and hear each other so much that we have long since forgotten our good points, and we have become numb to the bad points.

Although most of our talent in the announcing staff has proved itself professionally able, not one star has developed.

LOOK WHAT KEEH HAD IN 1940

Eddy McKeon, top m.c. and comedy writer.  
Graeme Fletcher (then recognized as BEST Newscaster)  
Larry Stanley (THEN AT PEAK OF HIS WHEATIES  
BASEBALL FAME)

Sixteen piece orchestra.

### First Federal Quartette.

Fine singers both men and women.

### Top dramatic talent.

## ARK VALLEY BOYS AT THE PEAK OF THEIR FAME!

WE began to anticipate the falling Hoopers in 1940..but war came along, and TAX EVADING ADVERTISING DOLLARS CAME TO OUR RESCUE.

CBS stopped creating programs, and rested on old formats, principally commercial soap-opera for daytime, while ABC was out creating fresh new comedy and audience-participation shows for its daytime listeners.

At one time 1945 we were playing SOAP OPERA at 8 o'clock in the morning!

CBS lost many of its biggest, brightest stars..FRED ALLEN..KATE SMITH (in 1940 and 1941, she was TOPS)

## ON THE HOPEFUL SIDE.

CBS is rapidly developing better shows. Her luck seems to be with the dramatic show, but a few comedians are in the training field.

Hope, Benny, Allen, Skelton, Fibber and Molly will  
will be pretty old as popularity goes in another two  
years.

CBS has GODFREY.

## ANNOUNCING STAFF

### DAVE WILSON.

Dave is the all around boy --good anywhere in any emergency. Either through our fault or his we have never been able to put him into a show where he could become a dominant personality.

Naturally he would say, "Hell, I never get a chance. I'm always filling in--playing second fiddle for George or Larry --or whoever gets sick.

As a personality kid in front of an audience, Dave is no debutante's dream. On the air in most quizz or record or audience participation shows, Dave has shown a somewhat sarcastic --not always bubbling good humor personality.

Probably DAVE WILSON would be sensational as our SPORTS MAN. His background, love of the game and style of delivery seems to indicate that he would TRULY COME HOME AT LAST IN THIS FIELD.

### HAL NORMAN

The dramatic..the narrator. The rich "culture" voice. We have not been able to see in him stardom. Yet he has been very good on many of our shows. He is a smooth reader--seldom stumbles..can adlib for hours.. given a chance to star, he works like an artist should. Has his mood spells, can be influenced by people--either for good or bad.

### HENRY MATTISON

Although we here at KFH haven't regarded him as sensational, Henry holds the record for commercial shows held the longest time, and giving sponsor value. Good singer..either pop or hillbilly. Nothing to see. No maidens swooning, or brassiere straps bursting in the audience..but a good wholesome, cheerful man.

### BOB TANNER

The Dark HORSE??? I still think he'll pay-off. This may be my year to really pick 'em wrong, but I still have faith in him..still think he's going to come through.

### JACK CAMPBELL

With script and guidance--the right show --a definite potential. Usually smooth and good on spots.

BELL??

Does anyone know about this man? He has done everything on this station. He came to replace Eddy. He couldn't. His mind is brilliant..he shows flashes of great ideas--but seldom carries them out.

Reliable. ..but..never sensational..at least, that has been the situation with him.

#### LARRY STANLEY

At Larry's urging, because he has a good axe to grind, we have tried hard to be a sport's station, although we have less available time for such events than any other station.

Larry has been up and down --good and bad. He, at present, does one 5 minute show, and one 15 show.

List of what we used to get from Larry\*\*\*

Sports  
Sound  
Songs  
Announcing  
M. C.\*

LET'S LOOK AT OUR STAFF. IT'S FABULOUS.

BUT THEY'RE ALL SPECIALIST.

NEWS.

GEORGE GOW. (Unless Hoopers go wild, he's still the leader even if FLETCHER IS BACK)  
Bob Gadberry. (Tops himself)

(WHAT OTHER STATION HAS THIS NEWS LINEUP)

SPORTS

Larry Stanley and Dave Wilson.

MUSIC

Here we really go in for specialization..TWO MUSICAL DIRECTORS. (When I came back in 1945, we had TWO ORGANISTS. We do waste a lot because we don't try to GET MORE OUT OF OUR STAFF.)

ETHEL JANE

Can any one dispute that she is tops in her field?

WRITING

Speer. (A neurotic creature who, if lacking in talent, makes up for it by pouring forth most of the hours of his waking life in this station. He can't do anything else.)

SPEER has many responsibilities (some appointed, many assumed, but little if NO authority.)

BELL... dubious writer, because he will not work long enough and hard enough, and will not mould his work to fit the demands of the situation.

SPEER is perhaps at his best when tailor-making a format for someone. He has the HACK WRITER'S ABILITY to grab the editor's idea, and GO TO TOWN WITH IT. SPEER'S writing is like ghost-writing. He becomes the person who wants the idea created.

SPEER produces a great many shows. HE'S A GOOD MAN FOR ANY STATION.

HE is the whining voice of discontent at KFH. Things would be quiet and peaceful if Speer were not here.

SPEER because of this neurotic, unnatural love for KFH carries many burdens on his shoulders..he tries to do too much, but only because he sees so much that he wants done.

TRUE no normal human being would, or could be expected to devote the time Speer does to this place.

BUT SUCH CONTRAST! We have people such as Speer..and then we have people who just drift, who let things go.

WHEN WE WERE UP, WE COULD GET BY WITH SUCH WEAK HANDED DIRECTION..BUT TODAY WE MUST HAVE A MAN OR SEVERAL MEN MAKING DECISIONS, AND ASSIGNING JOBS...SEEING THAT THE WORK IS DONE.

## SUGGESTIONS FOR IMMEDIATE IMPROVEMENT

1. Verne get into production. Spend more time smoothing out shows. Together with spear every show could have more attention.
2. Get someone on promotion and publicity full scale. Expand this department. As it is now, it's any and everybody's job with no driving management creating the terrific effects.
3. Start tightening up PROGRAM SCHEDULE. Cull out the dull ones..fight to keep them off. Put in stronger shows. Study opposition, and plan to fight them with every showmanship thick in the book.
4. Get Sales and Program Department working together.
5. Tighten up on some of the Gravy Train jobs..assign more work to those who could be doing more.
6. Map out a plan of sales (local). Starting fighting to get money for our shows. If sales and Program work closely together we can make it.
7. MAKE ARK VALLEY THE GREATEST UNIT ON THE AIR. IT MEANS more rehearsal, more attention to tunes..perhaps less appearance on air, but when on, make 'EM TOPS! GET A GOOD TOP NOTCH M. C. AT THE HELM OF THAT SHOW.
8. SMARTEN THE WHOLE PLACE UP. We need someone to revive our faith..to lead us on.
9. "BEAT THE BREAKFAST CLUB" must be our slogan..we've GOT TO BEAT THAT OR WE'LL NEVER GET BACK TO NUMBER ONE STATION.
10. No matter how many stations come to Wichita, there must always be a NUMBER ONE STATION.. WE MUST SEE THAT IT IS KPH.

SUGGESTED PLAN TO COMBAT

DROPPING HOOPERS.

Wherever we do not carry CBS shows, we must seize upon that opportunity to throw in what we believe is the strongest pulling show. (True we can be wrong, but probably not too wrong if we carefully study audience trends and reaction, and continue to "drum-beat" publicity for the shows.)

Too often we throw in a fill when CBS kicks out.

TUESDAY NIGHT ON KFH.

There is some indication that CBS with "STUDIO ONE" is succeeding in winning over some of the terrific NBC audience.

Perhaps we could throw in a top show at 8 p. m.

POSSIBLE SHOW WE COULD DO

The Big trend is for nostalgic music of the TWENTIES..

"I'm Looking Over A Four Leaf Clover" stuff.

LET'S DO A SHOW CALLED..."THE NINK TWINKLING TWENTIES..

OR THOSE TERRIFIC TWENTIES." The music will be authentic 1920 stuff. We'll create a laugh and music show of the days of cake-eaters and flappers--of the sheiks and the bobbed haired, roll your own gals.

The era of the twenties is rapidly taking on the glamor of the GAY NINETIES.

Use Wayne's Orch but have them play authentic 1920 arrangements. Get effects with ukeleles. Run a contest to find a Rudy Vallee...or other prototypes of the 20's.

## ONE THING WE CAN DO ABOUT SPOT ANNOUNCEMENTS.

Most local spot announcements are DEAD. There is NO reliable assurance that the announcer on duty will do his best. Sometimes he does, and sometimes he doesn't. LET'S transcribe more spots, using devices to make them interesting. Let's rehearse and catch an announcer at his VERY best, and use them for LOCAL MEN. This need not be expensive, if we work out a cutting schedule within our day.

A series of 13 spots can be cut on one 16 inch disk. We can use one or two, or as many voices as we want. Several success stories are in file on this use... the MOST outstanding example of KFH produced transcribed spots is the WESTSIDE MATTRESS SPOTS.

In these days, fan letters on shows are unusual..but FAN LETTERS ON SPOT ANNOUNCEMENTS are almost unheard of. THE SPONSOR REPORTS he's actually getting FAN letters on his spot announcements!

LET'S CHECK INTO THE POSSIBILITIES OF PERSuading network sponsors to help us get a good run of programs scheduled. Several times it would be to the distinct advantage of sponsor if his show were moved into certain brackets other than those he buys. I realize this is touchy, but by proceeding cautiously we might do it, or at least consider it. EXAMPLE! WE are

forced to accept NETWORK COMMERCIALS regardless of where they fall. A daytime or evening time may be lined up beautifully and then WHAM..IN COMES A STINKER.

Understand it is not my recommendation that we refuse the business--but that we get together and try to plan to schedule that program so it will do less damage to us.

TRUE this cannot be done everytime. BUT LET'S give more definite conscious consideration to the VERY BEST OF CONSISTENT GOOD PROGRAMMING.

#### PUBLIC SERVICE.

Every station has it. You can let the public spirited groups take over, and ruin hour after hour of your radio time, or you can guide and direct, or divert their enthusiasm.

MANY times we've given fifteen minutes shows to a group when spot announcements might have been better and certainly would have spared our listeners the bore of the LOCAL BIG WIG who gets on our air and coughs and belches his way through...fifteen fearful minutes of..."MY FRIENDS

---err umph...belch....GRRRUFFFFT.!

#### THOUGHT TO KEEP IN MIND.

NATIONAL Advertisers buy by HOOPERS. If we let their bum shows destroy us completely, they will not stick with us. We have this facing us now. CBS DAYTIME STINKERS

have pulled us down..and now that we're down, those same boys who bought our station, are saying to us.. "THINK WE'LL GO TO KFBI..YOUR HOOPERS ARE DOWN!"

#### SPRING AND FALL TIME CHANGE.

If we succeed in stopping this, we will be well on our way to building shows, and maintaining audience building schedules.

EVERY year we have gone through time change twice a year, and we have always been caught in activities that have rendered us incapable of doing a good, well-thought out job of PROGRAMMING.

CONFUSION AND LAST MINUTE "DUMPING" OF PROGRAMS has been THE RESULT OF EVERY TIME CHANGE.

#### ONE THING I WANT UNDERSTOOD.

SET A BUDGET of what we can afford for programs. Then GO TO WORK TO DO THE VERY BEST ON THAT JOB.

NOT ALWAYS DO WE HAVE TO SPEND TREMENDOUS SUMS TO GET GOOD SHOWS.

During the war, we fell into a typical nation-over trick.. we couldn't raise salaries, so we paid guys to do things extra. It was a case, many times, of hiring an announcer for staff, paying him a staff salary, and then paying him ~~mighty~~ extra money for doing what really should have been staff work.

This does not mean that EXTRA WORK and talent should not be recognized and paid..nothing destroys the creative enthusiasm

no reward for more and better work. But let's concentrate on making SURE IT IS MORE AND BETTER..NOT JUST THE ROUTINE!

#### PREDICTIONS.

We are already showing a tendency to blame anything and everything for the Low Hoopers.

Those who don't like certain shows say it's the SHOWS.

Those who have axes to grind, want to put them into the fire--strike while the iron is hot...

UNLESS we watch it, we'll all end up fighting instead of really getting together and working on some good practical solutions.

#### SUGGESTIONS TO PLEZ CLARK.

You are the Father --the Business Manager. You must call the tune, and see that it is played. You must be MORE than just a clearing house for the aches and pains of our organization. You must be the leader--the man who demands a standard.

#### TO REED.

You have a tremendous capacity to encourage people to do their best. You should work more on the programming, and LESS..on playing or performing. The two do not go together. When you let yourself perform, you expose yourself, because if you flop, these you direct say, "HELL, HE CAN'T DO IT. SO WHY SHOULD I?"

#### WHAT I HAVE SEEN.

Because we have not adopted an aggressive leadership type of management, we have many people getting away with murder, actually doing less than they can. Work must be outlined, assigned. Every day there are things that should be done, but are not getting done in every department. Each department needs more assignment of things to be done. Some people do things on their own, but most people in routine jobs do only what they are told. It is up to the